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2581 SS YAM

o'
FLASH LIGHTNING

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1. C. U. REWARD NOTICE TACKED ON A TREE - Fade in text of notice:

\$1000 REWARD
for capture of man known
as "Breed" Saunders, dead
or alive.

Six feet tall, dark and
has star tatooed on right
forearm.

Notify sheriff Cochise Co.

LAP DISSOLVE TO

2. ROAD - full - LAP DISSOLVE from previous
Man riding hard toward camera - as he passed it, a posse ride
into scene in pursuit of him and follow out past camera -

3. ROAD
Man in from camera riding hard - he gets upstage and posse in
after him -

4. ROAD - cross shot
Fugitive through with posse after him - a shot or so fired by
posse -

TITLE: THE MAN KNOWN BY THE NAME OF "BREED" SAUNDERS -- AND A DOZEN
OTHER ALIASES.

.....

5. C U SAUNDERS - from camera car
He is riding hard - looks back over shoulder

TITLE: THE SHERIFF.....

6. MEDIUM CLOSE FROM CAMERA CAR
Sheriff in foreground - posse back of him - only a couple of men--
sheriff takes a shot at the fleeing man ahead -

7. C U BREED
He draws and fired back -

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8. FULL SCENE
Breed in from camera - he gets upstage and as posse ride in, he swings off road and takes to brush -they follow after him -
FADE OUT

TITLE: A MILE OR SO ACROSS THE FLATS, A TRIO OF "KNIGHTS OF THE WORLD" WERE BREAKING CAMP FOR THE LAST LEG OF A TEN-DAY TRIP.

9. EXTERIOR OF BRUSH - full scene FADE IN
Leo, Bullet and Senator discovered - horse saddled and waiting near Leo who is kneeling on ground rolling up slicker, or poncho - Bullet watching - LAP DISSOLVE to

10. CLOSER OF GROUP - LAP DISSOLVE from previous
All as before -

TITLE: A READY GRIN AND A QUICK WIT HAD EARNED THE LEADER OF THE TRIO THE DOUBLE NICKNAME OF "FLASH" AND "LIGHTNIN".
.....LEO MALONEY

11. C U LEO
He is rolling slicker - he looks out at Bullet and grins -

12. C U BULLET
He is watching - starts to wag his tail as if in answer to Leo's grin - break scene for title -

TITLE: BULLET HIMSELF

continue scene - he turns his head and looks off towards horse --

13. MEDIUM CLOSE OF SENATOR
Break scene for title

TITLE: SENATOR, THE THIRD MEMBER OF THE GROUP

continue scene of horse -

14. MEDIUM SHOT
Leo finishes rolling bundle - rises - kicks a little dust on his fire and crosses to horse with roll, followed by dog - he starts to tie roll on cantle -

15. C U LEO
He is tying roll on cattle - finishes tying it - turns and says to himself with a little shake of the head:

TITLE: "I SURE WISH I HAD ABOUT SIX DOLLARS WORTH O' HAM AN' AIGS."

finishing line, he pulls up a notch in his belt and turns as if to mount - stops and looks down at the dog (out of scene) -

16. C U BULLET
He is looking up at Leo - he sits up as if begging -

17. C U LEO
He is looking down at him curiously - he says:

TITLE: "I MEAN I WISH I HAD THREE DOLLARS WORTH O' HAM AN' AIGS AN' THREE DOLLARS WORTH O' DOG MEAT."

18. MEDIUM CLOSE OF LEO AND DOG
Dog sitting up - Leo speaking title down to him - as he finishes, Bullet starts jumping around as if that sort of wish just suits him - Leo slaps him a couple of pats - then steps in the middle of action and looks around towards horse's head (out of scene) - he stares blankly -

19. C U HORSE'S HEAD
He has his neck arched and is shaking his head violently -

20. C U LEO
He is looking out at horse with a little frown - glances down at the dog - then back to the horse and says with a little shrug -

TITLE: "ALL RIGHT, THEN, MAKE IT TWO DOLLARS OF HAM AN' AIGS, TWO O' DOG MEAT AN' A COUPLE O' BUCKS WORTH O' OATS!"

he finishes line to horse and waits to see if that's O.K. -

21. C U HORSE'S HEAD
He starts nodding emphatically -

22. C U LEO
He is looking out at horse - glances down at dog - then he says:

TITLE: "BUT HEREAFTER YOU-ALL CAN DO YOUR OWN WISHIN' -- OR GO HUNGRY."

23. MEDIUM CLOSE OF GROUP
He finishes line and turns to mount - takes up canteen - shakes it - it is empty - pulls it from saddle and starts out towards creek with it to fall it -
24. MEDIUM SHOT AT WIRE FENCE
Leo and Bullet enter - Leo crawls through fence and exits with canteen -
25. BRUSH
Breed rides in up stage at a run - races out past camera -
26. BRUSH
Breed in from camera and rides at a run up stage and out -
27. BRUSH
Posse in up stage and ride out past camera -
28. BRUSH
posse in from camera and ride out up stage -
29. BRUSH
Breed riding across screen
30. MEDIUM CLOSE FROM CAMERA CAR
Breed riding hard - he looks off past camera - lifts head as he sees -
31. IRIS SHOT FROM CAMERA CAR AS BREED SEES IT
Senator standing near fence alone - saddled and ready to go -
32. C U BREED AS IN 30
He looks back - then reins aside to go to Leo's horse -
33. MEDIUM FULL
Breed reins aside and rides out at an angle -
34. MEDIUM SHOT AT CREEK
Leo discovered filling canteen - he rises and exits screwing on cap as he goes

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35. FULL SCENE AT LEO'S HORSE
Breed rides in - making flying dismount and leaving his own horse hops onto Leo's and races out -
36. BRUSH AT FENCE
Leo enters through brush with canteen - hears sound of hoofs - looks after Breed - sees something wrong - rushes down stage and stares after Breed -
37. BRUSH
Iris shot of Breed on Senator disappearing in brush up stage at a run -
38. MEDIUM SHOT OF LEO
He is staring after Breed - drops canteen and starts under fence
39. FULL
Leo gets under fence - makes fast mount on Breed's horse and races out after him -
40. BRUSH
Posse rides into scene and down stage - a shot is fired -
41. BRUSH
Leo rides in from camera at a run - hears shot and reins in - looks back toward posse -
42. BRUSH
Posse riding toward camera - a couple of shots fired -
43. C U LEO ON HORSE
He is looking back toward posse - one of the shots goes through his shirt sleeve - he registers it - realizes this is no time to stop and argue - turns and puts spurs to horse -
44. FULL
Leo riding up stage - as he disappears into brush, posse ride in from camera and follow him out at a run
45. EXTERIOR HEAVY SCREEN OF BRUSH - medium
Breed sits, horse sheltered from sight and watches the race (out of scene) -
46. BRUSH - from Breed's angle
Leo racing across screen through brush - posse a couple of yards behind him going strong -

47. MEDIUM CLOSE OF BREED
He is watching race (out of scene) - he grins delightedly - then his attention is attracted to the roll tied on saddle - he turns and starts poking at it to see what is inside -

48. BRUSH - full
Leo rides in from camera - as he races out upstage, posse ride in and follow hard after him -

FADE OUT

TITLE: BEYOND THE FIRST FRINGE OF HILLS -- THE HOME RANCH OF CALEB FLINT.

49. EXTERIOR OF RANCH YARD - full scene - FADE IN
Well kept ranch yard and house - no special activity - if any punchers are used in scene, they should be on their way away from the house to leave no one there for later business -

50. INTERIOR OF KITCHEN, FLINT RANCH - full - LAP DISSOLVE from previous
Ordinary kitchen - dining room set - at once side of room is a table, on which are the remains of a meal - dishes and leftover odds and ends of food still on table - evidently two people have eaten there - two plates and chairs - besides the dishes and food, there are two or three canvas sacks for ore samples - one of these has been emptied of its contents which lies in a heap on the table -
Flint is discovered pacing the floor, hands clasped behind him, evidently in deep thought - he is a rather undersized man of middle age, rather weasel-faced, fairly well dressed in western fashion, in short sleeves and wearing a vest - he crosses room from table, comes back, looks out of window as if expecting some one - turns back with a show of impatience and looks at watch - evidently whoever is coming is overdue - he replaces watch and drops into chair beside table -

TITLE: IN THE FEW YEARS HE HAD LIVED THERE, FLINT WAS SAID TO HAVE MADE MORE MONEY AND FEWER FRIENDS THAN ANY MAN IN THE DISTRICT.

.....

51. C U FLINT
He sits beside table scowling at the delay of the man he is expecting - his eyes fall on the quartz on the table - he takes up a piece of it and turns it over in his fingers idly - his face lights up at the richness of it - he lifts his eyes from the rock and lets it percolate through his noodle what a fortune is contained in what this sample represents -

52. EXTERIOR OF RANCH YARD - medium full
A man rides in at a trot - stops at rear of house - dismounts and starts to tie up -

TITLE: ED WILEY, WHOSE SIZE AND REPUTATION MADE HIM AN IDEAL "OUTSIDE MAN" FOR FLINT.

.....

53. C U ED
He is tying horse - he is a big, husky, rough-looking bird - glances back toward house over his shoulder as he ties horse - he is the bearer of bad news and is not so sure how the boss will take it - finishing tying and exits towards rear door -
54. EXTERIOR REAR OF HOUSE - medium
Ed enters from horse - crosses to door and enters without knocking -
55. INTERIOR OF KITCHEN - medium
Flint discovered at table as before, looking at rock - he looks up with interest as he hears Ed - Ed enters from camera - crosses towards Flint who rises eagerly and waits - Ed stops facing him across corner of table -
56. MEDIUM CLOSE OF BOTH
Flint watching Ed's face eagerly - he asks what luck - Ed shakes his head and says with a shrug:

TITLE: "SHE WON'T SELL."

as he finishes line, he drops into chair dejectedly - Flint stares at him blankly for an instant - then he starts to talk excitedly - bawling him out for a fine fathead to send on an errand - Flint excited and doing plenty of gesticulating - Ed saying nothing and taking it all calmly -

57. C U ED
He looks up at Flint and waves an impatient hand at him as if to tell him to dry up - then he says:

TITLE: "SHE CAN'T SELL THAT RANCH -- BECAUSE SHE DON'T OWN IT."

58. C U FLINT
He stares a moment - then echoes, "Don't own it?" -

59. MEDIUM CLOSE OF BOTH
Ed shakes his head positively - Flint with his eyes still on Ed, eases down onto the edge of his chair and wants to know what his friend means -

60. C U ED
He looks across at Flint and says:

TITLE: "SHE AIN'T OLD MAN COAKLEY'S DAUGHTER, LIKE WE THOUGHT. SHE AIN'T EVEN HIS ADOPTED DAUGHTER!"

61. C U BOTH
Flint leans forward and stares at this - he says "She aint?"
Ed shakes his head deliberately - Flint leans back weakly trying to get this through his head - Ed goes on:

TITLE: "OLD COAKLEY DIED WITHOUT A WILL -- AN' THAT LEAVES EVERYTHING TO HIS SON."

62. C U FLINT
He is not looking at Ed as the latter speaks - he now turns his eyes quickly on him and regards him curiously - he turns them away, puzzled - thinks - then looking back at Ed, he says:

TITLE: "I DIDN'T KNOW HE HAD A SON."

63. C U BOTH
Flint finishes line - Ed nods his head - then he explains:

TITLE: "HE RUN AWAY WHEN HE WAS A KID -- AN' HE NEVER COME BACK."

Flint sags back limply in his chair at this news and sits staring dully at nothing.

64. C U FLINT
He sits staring blankly at nothing for a moment - then he begins to get an idea - he looks quickly at Ed - then takes a sheaf of bills from his vest pocket and leaning forward, holds them out towards Ed as he says excitedly:

TITLE: "GO AN' FIND HIM!"

65. C U BOTH
Flint holding out money towards Ed - he finishes speaking - Ed looks from Flint to the money and then back to Flint - he grins and without making any effort to take the money he says:

TITLE: "HE'S BEEN GONE FIFTEEN YEARS -- WHERE'D I BETTER START TO HUNT?"

Flint stares at this and his enthusiasm fades - he realizes the helplessness of such a situation - his shoulders sag and he turns away - his eyes fall on the ore samples - snatching up a couple of the rocks he holds them out wildly toward Ed and says furiously:

TITLE: "A FORTUNE WAITIN' FOR US ON THAT D--- RANCH ---- AN' WE CAN'T TOUCH A CENT OF IT!"

66. MEDIUM FULL
Flint finishes line furiously - Ed nods calmly - Flint looks at the specimens in his hand - slams them down on the table and rising starts to pace the floor - Ed calmly takes out a tobacco bag and starts to roll a smoke -
67. Ext. Brush,
Leo rides into scene up stage - races out past camera -
68. BRUSH:
Leo in from camera and races out up stage -
69. BRUSH:
posse in up stage and races out past camera -
70. BRUSH:
posse in from camera and out up stage.
71. INT. KITCHEN - medium close Ed
he is sitting with feet on edge of table, smoking in deep thought, he gets an idea and straightens as the full force of it hits him, he thinks a moment and his face lights up - he drops his feet to the floor, still turning it over in his mind - then turning quickly he calls to Flint -
72. MEDIUM FULL
Flint walking away from Ed dejectedly as latter calls him - Flint turns towards him - Ed jumps to his feet and crosses to Flint -
73. C U BOTH
Ed excited - Flint blank - Ed says:
- TITLE "IF DICK COAKLEY COME BACK TOMORROW, NOBODY IN THE VALLEY'D KNOW HIM! HE'D BE A COMPLETE STRANGER!"
- Flint looks at him curiously and says without interest, "What of it?" - Ed grins and leaning closer says significantly:
- TITLE "WHY COULDN'T ANY STRANGER BE DICK COAKLEY --- LONG ENOUGH TO SELL US THE RANCH?"
- Flint takes this - he thinks - gets the idea - his face slowly brightens- he looks at the expectantly waiting Ed who is grinning broadly at his own cleverness - Flint asks:

TITLE "WHERE CAN YOU GET SUCH A MAN?"

Ed makes a little gesture of confidence and says Leave that to me - he starts to talk - Flint listening hopefully -

74

MEDIUM PULL

they walk slowly back to the table - Ed talking about what he will do - Flint listening and nodding - they sit down, still talking -

75.

EXT. RANCH YARD - full scene shotting away from house past barns Leo rides in around barn and out past camera - as he gets out of scene, posse ride in and out hot on his trail -

76.

EXT. SIDE OF HOUSE - full

Leo rides thru scene towards rear of house - rounds corner and out of scene -

77.

EXT. REAR OF HOUSE - full

Leo rides in around corner - makes flying dismount - herds horse out of scene on the run and turning, runs towards house -

78.

EXT. SIDE OF HOUSE.

posse thru and round corner after Leo -

79

REAR OF HOUSE - full

Leo has run to house and hung his hat on a nail over a wash bench on which are basins, et. - he has taken a towel from the wall and as scene opens is standing out away from the house with towel part way to his face as though he has been interrupted in the act of drying his face - he is standing looking out in the direction his horse ran - he looks up with excitement as the posse ride in and draw up near him, not knowing which way to go - the sheriff starts asking which way the fugitive went - Leo motions off stage with his towel and steps down to the posse with a show of excitement. -

80.

INT. KITCHEN - medium close Ed and Flint.

they are seated at table - they hear sound of commotion outside - puzzled as to reasons for it - glance at each other - rise with curiosity and exit towards door -

81.

EXT. HOUSE - medium shot of group

posse listening as Leo tells about man riding thru while he was washing up -

82. MEDIUM CLOSE SHERIFF AND A DEPUTY.
they are looking down at Leo and listening to him stone - faced - they look off in the direction he has been indicating and then back to him -

83. C U LEO
he is looking up at the sheriff and talking - he sees they are rather suspicious, but goes on trying to cover up with an apparently open explanation -

84. MEDIUM CLOSE SHERIFF AND DEPUTY.
they are looking down at Leo stony as before - they look at each other - then back to Leo and the sheriff starts to dismount without a word -

85. MEDIUM CLOSE OF GROUP
sheriff dismounts and stepping over to Leo, lays his hand on his shoulder - Leo still pretending innocence has to pretend he doesn't know what it's all about -

86. C U LEO AND SHERIFF.
sheriff takes Leo's shoulder putting him under arrest - Leo pretends innocence and looks blankly at sheriff - then up at deputies out of scene and back to sheriff as if he is trying to dope out what is the matter - the sheriff grins at him and says.

TITLE "IT WAS A GOOD TRICK, SAUNDERS ---AN' IT DARN NEAR WORKED!"

as he finishes line he starts to lead Leo out of scene - Leo holds back protesting -

87. MEDIUM SHOT
sheriff starts to lead Leo out - Leo protesting - they are halted by the arrival of Flint and Ed coming into scene from the house to find out what it's all about - they step up to sheriff and Leo and ask question about it - the sheriff starts to explain -

88. MEDIUM CLOSE OF THE FOUR
Flint and Ed listen as sheriff tells about Leo who is still keeping up appearance of innocence - he tries to say something but the sheriff shuts him up and goes on with his story -

89. C U ED AND FLINT
they are listening to sheriff - Ed's eyes roam from sheriff over to Leo - he sizes him up speculatively and lifting his hand rubs his chin thoughtfully as an idea begins to take shape in his mind -

90. C U LEO
he is looking out at sheriff - he notices that Ed is regarding him curiously and turns to look at him - for an instant he looks and then slowly starts to grin - the joke is on him and he knows it and he is good enough sport to see a joke as quickly if it is on him as if it is on the other fellow -
91. C U ED AND FLINT
Flint is listening to sheriff - Ed is looking out at Leo - he grins back at Leo as he rubs his chin thoughtfully - then shifts his eyes back to the sheriff - Flint has not noticed this by-play between Leo and Ed -
92. MEDIUM CLOSE OF THE FOUR.
sheriff finishes explanation and turns with Leo to go - Ed steps forward as sheriff turns away and stops him - sheriff turns back - Ed grins broadly and indicating Leo says:
- TITLE "YOU'RE ALL WRONG, SHERIFF. THIS MAN AIN'T BEEN OFF THE RANCH IN THE LAST FORTY-EIGHT HOURS!"
93. C U LEO AND SHERIFF.
both are surprised - Leo looks from Ed to sheriff and grins - sheriff glances from Leo back to Ed surprised -
94. C U ED
Flint is up stage a step or two back of Ed - he doesn't know what is in Ed's mind and he steps down stage intending to deny what Ed has said - Ed hears him and sees he is about to spill the beans - without turning toward Flint and acting as if it was an accident, Ed steps over right in Flint's path and plants his heel squarely on Flint's toes -
95. C U ON GROUND
Ed's heel comes down and twists on Flint's toes -
96. C U ED AND FLINT
Ed turns to Flint who has grabbed his foot - this lets Ed get his face turned from the sheriff long enough to give Flint the office not to spill the beans - then he turns back to the sheriff - Flint is puzzled but gets the cue -
97. MEDIUM CLOSE OF THE FOUR.
Ed turns back to sheriff and Leo - sheriff asks something about Leo and Ed proceeds to give him a clean bill of health - claims he is not Saunders and that he has been on the ranch all morning - Leo doesn't understand, but anything to get out of his jam - he takes it all good naturedly - sheriff is convinced - turns to Leo - hates to give in but finally grins and offers his hand and an apology - Leo takes both - sheriff turns to go -

98. MEDIUM FULL
sheriff mounts and he and posse ride off after the outlaw they think is ahead of them - leaving Leo and the other two men watching -

99. MEDIUM CLOSE OF THE THREE
they are looking off after posse - Leo is the first to turn from the posse - with a grin he turns to Ed, thanks him and offers his hand - Ed shifts his eyes from posse to Leo - looks from his eyes down to the outstretched hand but makes no offer to take it - Flint now comes to and turning on Ed half sore wants to know what it's all about - Ed stops him with an easy gesture and indicating Leo with his thumb, says :

TITLE "THIS BIRD'S JUST MADE TO ORDER FOR WHAT WE WANT, AIN'T HE?"

Flint looks at Leo not getting it all yet -

100. C U LEO
his grin fades as he looks from Ed to Flint trying to figure out what the remark means - he looks from one to the other curiously -

101. MEDIUM SHOT OF THE THREE
Leo watching the other two trying to get the lay - Flint gets the idea and agrees emphatically with Ed - slaps him on the shoulder, they turn to Leo and tell him to come into the house with them - he considers an instant sizing up the situation - then with an appearance of irresponsibility goes along with them -

102. MEDIUM SHOT AT THE HOUSE
the three enter - Leo takes hat from wall and leaves towel - turns to go inside with the other - then he stops in doorway and looks around for Bullet - the other two watch not knowing what's the matter -

103. MEDIUM CLOSE AT DOOR.
Leo looking for Bullet - watching - on floor beside door are several old gunny sacks in a pile - Leo doesn't notice them but failing to find Bullet, he puts his fingers to his lips and whistles - Bullet comes to life and appears from under the gunny sacks - Leo delighted - the two men surprised - all enter house -

104. INT. KITCHEN * medium full
all enter from door - cross to table - Leo rubbering openly about the room taking it all in as though he hadn't a worry on his mind - all through the sequence he acts as if it was all very ordinary and commonplace and as though he does not take it nearly as seriously as he might be expected to - in other words, the two men are trying to make a heavy scene of it and he is treating it all very lightly - he rubbers around room as he crosses it with them to the table - Flint drops into a chair -

105. MEDIUM CLOSE AT TABLE.

Flint drops into one chair - Ed eases up onto the edge of the table near the other chair - Leo moves as if to sit down in the second chair, but Ed deliberately lifts his foot and sets it down in the chair seat, cutting Leo out of a place to sit - if Ed expected him to get sore he is disappointed, for while Leo notices the move, he doesn't more than glance at it and takes it without rancor - instead of paying any special attention to it, he merely reaches across in front of Ed and gathers up a couple of pieces of food from the table for Bullet -

106. C U LEO AND ED

Ed watching to see if Leo is going to get sore about the chair - Leo glances at it - then up at Ed - then passes it all up and reaching across Ed takes up a couple of pieces of food for the dog - as he straightens, he notices the ore samples - picks up a couple of pieces - hefts them in his hand - looks as if he regards them as good weight - touches one of them to his tongue - looks at the wet spot - his eyes widen a little in frank approval of them, but he says nothing - as a matter of fact his actions are rather "fresh" - he means them to be - these men have deliberately affronted him and instead of getting sore and starting something he is doing all the little things he can to get their goat without doing anything that is big enough or important enough for them to really start anything with him - I'm going into detail this way just because it is hard to explain in continuity how he does what he does and it is the way he does it rather than what he does that matters - without comment on the chair, or the food, or the ore, he tosses the samples back to the table and ignoring Ed turns around facing the dog - motions for him to sit up -

107. MEDIUM SHOT TO INCLUDE DOG.

Ed and Flint watching Leo curiously, unable to understand his apparent lack of interest in them and a little piqued at his refusal to take them seriously - he tells Bullet to sit up - dog sits - he tosses a bit of food which Bullet catches - he motions for the dog to sit up again and makes a tossing motion -

108. C U LEO AND ED

Leo paying no attention to Ed - motioning for dog to sit up - Ed looks up at Leo and says:

TITLE "DO YOU WANT TO KEEP CLEAR O' THE SHERIFF ---AN' MAKE A LITTLE PIECE O' CHANGE?"

Leo is about to toss a piece of food to dog when Ed finishes line - Leo stops in act of tossing the food and looks over his shoulder at Ed - just glances at him in mild surprise at the question - then looking back at the dog he says:

TITLE "THAT'S JUST WHAT I DON'T WANT TO DO NUTHIN' ELSE BUT."

as he finishes the line, he makes a motion to toss - then tosses the food -

109. C U BULLET
sitting up - he catches food tossed him -

110. MEDIUM CLOSE THE THREE.
Leo as before looking at dog - Ed on table on one side - Flint in chair on other side - Leo turns back to table against which he is leaning and takes up some more food - turns back to toss some to dog - Ed starts to say something to Leo - Flint stops him he is nettled at this way of ignoring their importance - he leans forward and says to Leo:

TITLE "WHERE ARE YOU FROM?"

Leo glances back at Flint - then back to dog and says:

TITLE "MONTANA."

as he finishes speaking he tosses food to dog - Flint glances at Ed as if pleased to find Leo is from far off - Leo goes on without turning around to either:

TITLE "AN' WYOMING."

Flint and Ed look at him quickly at this second and unexpected line, still without turning and as if he is unconscious that he is saying anything out of the ordinary, he tosses another morsel to the dog and continues:

TITLE "AN' TEXAS, ARIZONA, OKLAHOMA AN' ALL POINTS SOUTH AN' WEST."

Flint sinks back in his chair with a little gesture of disgust - as Leo tosses another morsel to the dog - Ed leans closer to Leo and says belligerently:

TITLE "ARE YOU TRYIN' TO BE FUNNY, OR SOMETHIN'?"

111. C U LEO AND ED

Ed finishes line - Leo's eye-brows raise in surprise at this and he stops in the act of tossing food to dog - turns and looks at Ed as innocently as a kid and shakes his head - he replies:

TITLE "THERE'S NOTHIN' FUNNY ABOUT ME --- IT'S MY DOG THAT'S THE COMEDIAN.

as he finishes line, he tells Ed to watch and exits to the dog -

112. C U BULLET.

Leo squats in scene and tells him to sit up so he can put a piece of food on his nose - dog sits up.

113. MEDIUM CLOSE ED AND FLINT.

they are looking out at Leo - sore at the way he is not paying attention - they glance at each other - Flint leans forward in his chair and says:

TITLE "DO YOU WANT THE JOB, OR DON'T YOU?"

114. C U LEO AND BULLET

Leo is about to put food on dog's nose - he places it on the nose and holds up a finger for dog to hold it - Leaving dog with food on his nose, he turns and says to Flint:

TITLE "THAT DEPENDS ON HOW CROOKED IT IS."

115. MEDIUM CLOSE ED AND FLINT.

at Leo's line, they exchange glances of uncertainty -

116. C U LEO AND DOG.

Leo is still looking back at the others - dog still sitting with food balanced on his nose - Leo turns back to dog - puts up his finger again - holds it - then says "Take it" - the dog tosses up food and catches it - Leo pets him and rises to his feet -

117. MEDIUM SHOT O GROUP.

Leo gets to his feet - patting dog - turns to the men with a grin and calling their attention with a little lift of the hand says "Watch this one." - without appearing to note their growing disgust, he turns back to the dog and getting him up on his hind legs with a piece of food, starts to walk him around the room -

118. MEDIUM FULL

Leo walks dog on hind legs away from table, apparently unconscious of the feelings of Flint and Ed who are furious. -

- 119.. MEDIUM CLOSE OF FLINT AND ED.
they exchange glances of disgust - then Flint says to Leo:
- TITLE "LAY OFF O' THAT MUTT AN' PAY ATTENTION TO ME!"
120. MEDIUM CLOSE LEO AND DOG.
dog still waltzing around on his hind legs - Leo glances back at Flint and says with a grin:
- TITLE "GO ON AN' SING----- I CAN HEAR YOU."
- WITH this he goes on leading dog around -
121. MEDIUM CLOSE ED AND FLINT.
Flint is disgusted - he looks at table - takes up a steak bone and exits with it towards Leo -
122. MEDIUM FULL
Leo with Bullet waltzing for food - Flint steps in with big steak bone - he holds it over Bullet's nose and waltzes him away from Leo and towards the door -
123. EXT. REAR DOOR - medium shot
door opens and Flint waltzes Bullet out with a steak bone - he tosses dog the bone and disappears inside closing the door after him -
124. INT. KITCHEN - medium shot
Leo looking toward door in surprise as Flint enters triumphant - Flint says decidedly to Leo, "Now we'll get down to business" - he motions for him to come back to the table and expecting Leo to follow he marches on ahead - Leo looks after him - then he puts his fingers to his lips and whistles -
125. EXT. REAR DOOR - medium shot,
Bullet gnawing bone - he hears Leo whistle - gets up and tries the door - can't get in - turns and beats it around to side of house - (if you can get him to do this carrying the bone it will improve his business.)
126. INT. KITCHEN - medium full
Leo down stage whistles a second time and almost immediately, the dog jumps in thru the open window and lights on the table - Ed and Flint pull, back in surprise - dog goes straight to Leo and jumps up into his arms - he walks to table with dog - where he drops him-

127. MEDIUM CLOSE AT TABLE.

Leo takes another bone from table and tosses it to the dog out of scene) - then turns to the men again - says to Ed: "Now what is it I'm supposed to do?" - from his appearance it is plain that his horse play is over - Ed leans closer and starts to talk - Leo looking straight ahead and listening with no change of expression-

128. C U LEO AND ED

Ed is explaining what is required - he finishes and settles back to see how Leo takes it - Leo rubs his chin reflectively - then he says without turning to either man:

TITLE "SOUNDS SIMPLE."

129. C U LEO AND FLINT.

Leo finishes title - Flint leans forward and says:

TITLE "IT IS SIMPLE. ALL YOU'VE GOT TO DO IS POSE AS DICK COAKLEY--LONG ENOUGH TO SEE L US THE RANCH -- THEN BEAT IT!"

arms still folded and hand on chin, Leo turns and looks at Flint - then turns back and considers - again he turns and looks at Flint - then turning a little farther he looks down at the ore samples - Flint follows his glance and also looks at the samples -

130. C U SAMPLES ON TABLE.

Leo's hand enters scene and picks up one of the rocks -

131. C U LEO AND FLINT

Leo turns and rolling the sample about between his fingers as he regards it casually, he turns his eyes significantly to Flint who is saying nothing and asks:

TITLE "WHAT'T TO PREVENT ME FROM TELLIN' THE GIRL ABOUT THIS MINE SHE'S GOT -- AN' GETTING! SOME REAL DOUGH?"

132. C U LEO AND OTHERS;

Leo facing Flint as he leans against table - this puts his back to Ed - as Leo finishes speaking to Flint, Ed draws and shoves his gun against Leo's back - Leo turns his head calmly over shoulder and looks with some mild surprise to see if it really is a gun which he feels shoved against his body - seeing that it is, he calmly turns his face away from Ed again and tossing the ore sample back to the table calmly raises his hands with no sign of anger, or fear - in fact he is so nonchalant about it that it almost looks as if he is making fun of the whole situation despite the fact that he is not laughing about it - Ed reaches out and lifts Leo's gun from the holster - this he lays on the table out of Leo's reach.

133.

C U LEO AND ED

Ed puts Leo's gun out of his reach on the table - still keeping his gun against Leo, he says triumphantly:

TITLE

"YOU SPILL THE BEANS TO THAT DAME? AN' I'LL TURN YOU OVER TO THE SHERIFF!"

Leo glances around at this - hands still in the air - turns back and considers the proposition with a rather quizzical expression - glances at Flint - then like a man who is not in the habit of wasting energy squawking about a situation he can't help, he submits to circumstances and says in a matter of fact way:

TITLE

"'FEARS LIKE MY ONLY CHANCE TO STAY OUT O' JAIL "-IS TO GO CROOKED.

Ed nods and says that's the size of it - Leo thinks a second and finally nods his head and says he'll do it - Ed starts to lower the gun -

134.

MEDIUM CLOSE UP GROUP.

as Ed starts to take gun away, Leo lowers his hand - Flint jumps to his feet delightedly and sticks out his hand to Leo - Ed reaches out as if he is going to take it and Flint stretches for it - as he is about to take the hand, Leo pulls his hand away and indicating Ed with his thumb tells Flint to slip into him - before he thinks Flint starts to do as Leo says - Ed is also caught before he thinks and he too reaches out a hand towards Flint - they realize what they are doing just in time and both jerk their hands back quickly - Leo bends down and shakes hands with Bullet -

135.

C U LEO AND ED

Leo bends down and shakes hands with Bullet - then straightens out of scene -

136.

MEDIUM CLOSE GROUP.

Leo straightens from shaking hands with Bullet and turning to the men rubs his hand across his cheek and says:

TITLE

"GET ME A RAZOR AN' SOME CLOTHES -- AN' FOR THE NEXT FEW DAYS I'LL BE RICHARD BLOKELY."

Flint nods and starts out of scene - then turns back quickly and says:

TITLE

"NOT RICHARD BLOKELY ----RICHARD COAKLEY!"

Leo says alright, he should worry about that - Flint goes on his way for razor - Ed turns away to get something else - Leo takes a piece of food from table and starts to fool with Bullet -

137.

MEDIUM FULL

Flint is getting razor and mug - Ed rummaging in a closet for a suit - Leo is holding a bone over Bullet and waltzing him around with it as unconcerned as if pretending to be someone else was a thing he was used to every day of his life - fade out.

138

C U REWARD NOTICE - same text as that in Scene 1 - it is tacked on a tree or post - lap dissolve to

139.

EXT. AT TREES OR POST - medium close

Breed sits on Leo's horse reading the reward notice tacked on post in front of him - he grins at it - looks up and down road - glances again at the notice and starts to ride out -

140.

EXT. SAME - FULL

Breed reins about and rides off of road into brush - fade out on him riding away from camera at a jog.

141.

INT. KITCHEN FLINT RANCH - full - fade in

Flint and Ed near table watching with approval as Leo puts finishing touches to himself before little kitchen mirror in wall cabinet - Leo is dressed in a becoming suit - he has shaved and is now adjusting his neckerchief - his back is toward the others but he can watch them in the mirror -

142.

C U FLINT AND ED

they watch Leo with approval - turn and look at each other with smiles of satisfaction at the appearance he makes in the new outfit - Ed looks back at Leo and says pleasantly:

TITLE

"THERE'S ONE THING WE DON'T KNOW ABOUT YOU."

143.

C U LEO

his back is to camera as he adjusts his neckerchief - he doesn't turn, but his eyes travel in glass so he is looking into camera - he replies with a calm, matter-of-fact expression:

TITLE

"THERE'S A LOT O' THINGS YOU DON'T KNOW ABOUT ME."

he finishes line and goes back to tying neckerchief -

144. C U LEO AND FLINT

Ed grins a little - apparently no ill feeling between him and Leo and more - he explains:

TITLE "WHAT I MEANT WAS THAT WE DON'T KNOW YOUR NAME --MR. COAKLEY."

145. C U LEO AS IN 143.

he has finished tying neckerchief and is smoothing his hair - he gets Ed's eyes in mirror as before and stops long enough to say:

TITLE "THE BOYS ALL CALL ME LIGHTNIN'---FLASH LIGHTNIN'."

with this he goes back to smoothing his hair again-

146. C U ED AND FLINT.

it sound to them like an odd name and they look curiously at each other - then Ed turns back to Leo and asks : "How come?"

147. C U LEO AS BEFORE

he has finished brushing his hair - he turns and picks up his hat and tries it on before the mirror at an angle before he replies nonchalantly:

TITLE "FLASH LIGHTNIN'----ON ACCOUNT O' A LITTLE TRICK I LEARN'T FROM A LIGHTNIN' ROD SALESMAN."

he tries his hat at another angle - seems better satisfied and lowers his hands - takes a squint at the reflection in the mirror and then without warning makes a dive into a shoulder holster, whirling at the same time and presenting an automatic levelled out at the two men - there is no look of kidding about him now and his appearance of good natured indifference is gone -

148. MEDIUM FULL

Leo up stage with gun bent on Ed and Flint who are staring dumfounded - they ease away from table and put their hands up gingerly not sure whether Leo means it or is kidding them - he watches them narrowly and walks down - stage to them keeping them covered - he stops at the table and reaching out with his free hand lifts his single - action gun from the table where Ed had left it -

149. MEDIUM CLOSE LEO AND OTHERS

they have their hands up - Leo brings his single action gun into picture - then he starts to grin as if it's all a good joke - indicating the single action, he says:

TITLE "THIS HERE THING IS JUST A DECOY."

the men look at it and seeing him grinning, they start to lower their hands - Leo goes on:

TITLE "IT'S JUST AS EMPTY AS SOME FELLERS' HEADS I'VE HEARD ABOUT".

with this he snaps the hammer a couple of times and looks straight at Ed - Flint is so relieved at the realization that Leo is kidding, that he turns and gives Ed the horse-laugh - Ed flares up and makes a move as if to hop Leo, who promptly lowers the empty gun and presents the automatic, still grinning - Ed looks down at the gun and realizes he'd better sing low - he ends by joining half-heartedly in the laugh at his own expense and as he eases back, Leo whirls the automatic on his finger and shoves it into his shoulder holster as he starts to exit -

150. MEDIUM FULL
All exit toward door - Leo putting away the decoy gun as he goes -

151. EXT. REAR DOOR - medium full
all enter from house - there is a horse standing there saddled which we can assume Ed brought up while Leo was changing - they walk out to it -

152. MEDIUM CLOSE AT HORSE
Leo takes up reins - turns to the others - then as if wanting to make up with Ed for kidding him inside, he puts out his hand to shake hands - Ed reaches for it - Leo withdraws his hand quickly and indicates Flint with a jerk of the thumb then leaving Ed still standing with his hand outstretched, he steps up on his horse -

153. FULL SCENE
the two men watch as Leo waves to them, reings around and rides out of scene -

154. MEDIUM CLOSE ED AND FLINT.
they are looking after Leo - Flint grinning - Ed sore - Ed takes a step after Leo and starts for his gun - Flint stops him in alarm and quiets him down - Ed sullenly replaces his gun - they turn and exit towards the house -

155. MEDIUM FULL
Ed and Flint walk up stage to house - as they are about to enter, they apparently hear someone coming from opposite direction to the one Leo took, they stop and look, watching as Breed rides into scene he pulls up in front of them and steps off facing them -

156. MEDIUM CLOSE OF THE THREE
Flint and Ed wait for Breed to say what he wants - he is smiling pleasantly - he says:
- TITLE "HOW'S CHANCES OF A STRANGER GETTING A LITTLE SNACK TO EAT HERE?"
157. C U ED AND FLINT
they look at Breed - look at each other and back at Breed without speaking - it is apparent that they're not keen for any visitors -
158. C U BREED
he sees they are not overly keen and with a little grin finishes his first line:
- TITLE "FOR CASH."
159. MEDIUM CLOSE OF GROUP
Flint's face shows more hospitality at the sound of money and he says sure they'll feed him - he sends Ed inside to start a fire - he turns to Breed who drops his reins and starts across with Flint towards wash bench -
160. MEDIUM SHOT
Breed crosses to wash bench with Flint - as he crosses he is pulling off his neckerchief - he shoves it carelessly into his pocket, taking with Flint and starts to wash up - Flint standing watching -
161. INT. KITCHEN - medium shot at stove
Ed disc, building a fire -
162. EXT. REAR DOOR - medium close Flint and Breed
Breed finishes washing - straightens - reaches for towel - takes another look at it - it isn't any too clean - reaches to hip pocket and taking out his neckerchief starts to dry his face on it - as he pulls it out of his pocket, two or three letters jerk out and drop to the ground - he doesn't notice them, but Flint does and under cover of Breed drying his face, Flint stoops and picks them up seeing to it that he gets a squint at the name on them -
163. C U FLINT
he straightens with the letters - looks at the addresses - his eyes but out and he stares at the letters pop-eyed -

INSERT - SEVERAL LETTERS IN MAN'S HANDS
the top one is addressed to Richard Coakley,
El Paso, Tex.

Gen. Del.

the hands shift the top one aside and it shows the second to
be addressed to the same man at the same place -

back to C U FLINT

he looks up from the letters completely nonplussed - then he looks
quickly at Breed -

164. C U BOTH

Flint looking at Breed - Breed finishes drying face and turns
towards Flint at the same time starting to tie neckerchief about
his neck - he stops a sort as he realizes that Flint has letters -
he stares - Flint keeps his eyes fixed on Breed and indicating the
letters he says weakly:

TITLE

"ARE --- ARE YOU DICK COAKLEY?"

Breed looks from Flint down to the letters then back to the man
and with a little grin nods and says he is at the same time
reaching for the letters - Flint stares for a second - then shift-
ing the letters automatically to his left hand he grabs the
outstretched hand of Breed and starts to shake it with a show of
delight - Breed is dumfounded at this turn of events - but before
he can find out what it's all about - Flint rushes him into the
house -

165. INT. KITCHEN - medium full

Ed is shifting a skillet of eggs onto the fire - he turns with
skillet in his hand as Flint and Breed enter from camera - Flint
excitedly hanging onto Breed's arm - he stops and indicating
Breed says excitedly to Ed: "Ed, this here is Dick Coakley."
without waiting for more explanation, he leads the befuddled
Breed over to the table - Ed standing dumfounded -

166. MEDIUM CLOSE ON ED

he is staring goffily out at Flint and Breed - he is so much
taken back that without realizing what he is doing, he allows the
hand with the skillet to drop slowly and the raw eggs slide out and
drop unnoticed on the floor -

167. MEDIUM CLOSE AT TABLE.

Flint and Breed seated facing each other - Breed still uncertain
what it's all about - Flint excited and delighted - he leans forward
and says

TITLE "I'VE BEEN HUNTIN' YOU FOR MONTHS--TO BUY THAT BUNCH O' ROCKS AN' CACTUS YOU CALL A RANCH!"

Breed's look of bewilderment disappears at this and he grins - Flint leans forward and starts to talk business - Breed listening without comment - fade out.

TITLE THE "PILE OF ROCKS AND CACTUS", KNOWN AS THE COAKLEY RANCH.

168. EXT. RANCH YARD - long shot - fade in
no special activity - ordinary unpretentious little ranch - lap dissolve to

169. INT. LIVING ROOM - full scene - lap dissolve from previous it is an ordinary but very neat ranch house set - in middle of set Jo is discovered - sitting on a straight back chair with her heels caught up over a rung of it - she has a basket of darning on her knees which she is supposed to be working on - she has a sock on a ball and needle and thread poised ready for work, but her eyes are fixed on an open book that lies on the center table beside her -

TITLE ADOPTED
EDITH W. LIET, WHO HAD THE NAME OF EDITH COAKLEY, WHEN "OL MAN" COAKLEY TOOK HER TO RAISE.

..... JOSEPHINE HILL.

170. C U JO
she is sitting as before with sock and needle, her eyes glued on the open book on the table beside her - she lets go of the needle and turns a page of the book and goes on reading with much interest.

171. MEDIUM FULL
Jo as before - a door upstage opens and a militant looking woman enters from the other room carrying a broom - she starts across the room towards the kitchen - sees Jo and stops - stiffens and sets her lips in a straight line as she sees the girl is not working - then she marches down stage and stopping back of Jo looks over her shoulder to see what she is reading - Jo doesn't notice her and continues reading -

TITLE "AUNT" M'LISS, EDITH'S COMBINATION NURSE, MOTHER AND GENERAL SUPERVISOR SINCE HER CHILDHOOD.

....(That her type.)

172. C U AUNT
she stands looking down at Jo's book - she straightens and looks down at Jo with disapproval strongly evident - then she reaches for the book -

173. MEDIUMCLOSE BOTH.
aunt reaches over Jo's shoulder and takes up the book she is reading - Jo jumps and whirls around startled - aunt says nothing but looks from Jo to the cover of the book - reads title

INSERT COVER OF BOOK BEARING TITLE "LOVE AT FIRST SIGHT"

by E. D. E. N. NORWORTH.
in small type at bottom.

back to scene: Jo watching as aunt reads title of book - she looks from book to Jo without a change of her stern expression - then she suddenly reaches down and takes the darning basket from the girl's knees, hands her the book and without a word marches out towards another chair to do the mending - as she starts out, Jo reaches up to take the basket - aunt pays no attention but sails on out with it - Jo gets up and hurries after her to take it from her - the work is here and she doesn't want aunt to have it on her hands -

174. MEDIUM SHOT AT ANOTHER CHAIR
aunt enters with basket - head high and looking outraged at having to do the darning - thumps a pillow into shape and turns to sit down as Jo hurries in after her and taking hold of the basket starts to take it away from the older woman - aunt hangs onto it with one hand and pointing authoritatively out towards Jo's chair tells her to go back and go on with her reading - Jo lets go of the basket and looks down at the book - she would rather read - she smiles and throwing an arm around the older woman kisses her on the cheek quickly and ducks out to go on reading - aunt appears annoyed at the kiss and drops into her chair to work - she glances from her work out to Jo and her face lights up with a smile - her gruff attitude is all a bluff -

175. MEDIUM CLOSE JO'S CHAIR
Jo enters with book - she sits on edge of chair and catching her heels over a rung of it, puts the book on her knees and hunching over it with one hand pinching her under lip she plunges into the book eagerly -

176. MEDIUM CLOSE OF AUNT
she is darning busily - glances out at Jo covertly a time or two, a little smile on her lips - finally she stops work and leaning towards Jo says rather shame-facedly :

TITLE "READ IT OUT LOUD, EDIE!"

177. C U JO
she looks up quickly at aunt's line - then she smiles in appreciation of the other's weakness and starts to read from the book -

178. FULL
Jo reading aloud-aunt rocking contentedly back and forth and darning busily -

179. EXT. YARD - full
Leo rides in from camera - dismounts in yard - starts to tie up -
180. MEDIUM CLOSE LEO
he is looking around yard as he ties - finishes tying and turning looks over the whole spread - then glancing off towards the house, he sets his hat to suit him and exits towards house -
181. EXT. MEDIUM FULL
Leo enters from camera on his way to house -
182. INT. LIVING ROOM - medium shot
aunt darning and Jo as before reading from the book - they hear someone at door - look up and at each other - Jo gets up and exits to the door - carrying book with her -
183. EXT. DOOR - medium close
Leo disc, knocking - he waits - the door opens and Jo enters scene - she smiles at him and asks what he wants - he takes off his hat and asks if she is Miss Coakley - she says yes
and waits for him to say what he wants
184. C U JO
she is looking out at Leo with a pleasant smile - asks what he wants -
185. C U LEO
he is staring like someone hypnotized at Jo - he says nothing - simply stares -
186. C U JO
she is regarding Leo (out of scene) - her smile fades and a look of curiosity crosses her face at his attitude - he is standing there staring at her like a sap and says nothing - she asks again what he wants -
187. C U LEO
he is staring as before - at her words, he realizes he must look like a yap and tries to snap out of it - he breathes and swallows hard as he tries to remember what it was he came for - for an instant his mind is blank - then he remembers and says with a grin:

TITLE "DID -- DID YOU GET MY LETTER FROM EL PASO?"

MEDIUM CLOSE OF BOTH

she shakes her head and says no she didn't - Leo is rather fussed he starts whirling his hat around on his finger and wondering just how to say what is in his mind - looking up at her he says:

TITLE "WELL? THEN, GET ALL SET FOR A SHOCK."

at this, her smile fades and unconsciously she lifts her hands to her breast - it puts the book right up where Leo can see it

189. C U LEO
he is staring out at Jo - he starts to say something but gets stalled - he blinks and looks away - then looks back at her staring dumbly -

190. C U JO
a very close shot of her staring wide-eyed out at Leo -

191. C U LEO
he is staring at Jo hypnotized - he manages to get his eyes loose from her for a moment and they fall on the book she is holding at her breast - he stares at the title

INSERT FLASH of title of book- "LOVE AT FIRST SIGHT."

back to Leo still looking at the book - all idea of what he came for is gone out of his head now - he has flopped for her right off the bat and the book title makes him even more aware of it - he looks up from the book and blurts out:

TITLE "DO YOU BELIEVE IN LOVE AT FIRST SIGHT?"

192. MEDIUM CLOSE BOTH
Leo finishes line eagerly - Jo straightens up and turning without a word starts to beat it inside - he realizes he has pulled a boner and stops her and stops her impulsively - she turns and regards him icily - he says apologetically:

TITLE "WHAT I MEANT TO SAY IS THAT I'M -- I'M DICK OAKLEY."

she stares a moment and her eyes widen - then without a word, she turns and rushes into the house - he stands staring after her for a moment - then believing he has offended her so much by his first crack, he turns dejectedly and whirling his hat on his finger starts away -

193.

MEDIUM SHOT

Leo is walking away from door whirling his hat when Jo reappears dragging aunt with her - she stops him and he turns back quickly and meets the two -

194.

MEDIUM CLOSE OF GROUP

Jo indicates Leo and speaking to aunt says: "Auntie, this is Dick Coakley." - Leo grins and puts out his hand - aunt freezes up on him - folds her arms and eyeing him up and down glances over at Jo, then turning back says directly to Leo:

TITLE

"MEEBEE HE'S DICK COAKLEY!"

Leo pulls his hand back - he feels very foolish - looks quickly at Jo - then back to aunt who has not removed her accusing eyes from him and he says with an attempt at being at ease:

TITLE

"YES'M---MEEBEE I AM."

195.

C U AUNT AND JO

Jo feels uneasy at aunt's attitude, but aunt pays no attention to her - doesn't even look at her - still eyeing Leo she says sarcastically:

TITLE

"AN' I S'POSE YOU'VE COME TO CLAI THIS RANCH THAT BELONGS BY RIGHTS TO YOUR BETTERS."

196.

C U LEO

he is feeling very miserable and uncertain of himself ef under auntie's eye - he tries to appear easy without success and replies:

TITLE

"I S'SPOSE I HAVE --ER -- I RECKON IT DOES -- ER --- I MEAN -- MEEBEE THEY ARE."

197.

MEDIUM CLOSE OF GROUP.

aunt snorts and with her head in the air marches inside-Jo turns to Leo and asks him to come on in - he shakes his head - indicates the ranch yard and says with an uncomfortable smile that he thinks he'll look over the grounds first - she glances around and nodding her understanding - he bids her goodby and makes as graceful and exigit as he can - she looks after him for a moment - then she walks into the house and closes the door -

198.

EXT. AT TREE

Leo enters from house - glances back of him toward house - then steps behind tree - leans back against it and shoving his hands into his pockets stands staring down at the ground trying to figure something out -

199.

INT. LIVING ROOM - Medium close aunt and Jo they are near middle of room - Jo is looking out past camera as if at Leo outside - aunt is watching her - Jo turns to aunt and says rather doubtfully:

TITLE

"HE'S NICE LOOKING, ISN'T HE? AUNTIE?"

aunt looks at her coldly - glances out towards Leo then back to Jo and says:

TITLE

"HE LOOKS TO ME LIKE A CROSS BETWEEN SOMETHIN' AN' SOMETHING ELSE!"

with this, she turns on her heel and marches off into some unknown region - Jo looks after her - then she turns back to camera - looks out to Leo - then looks down at the book in her hands & looks up from it with a smile and out to Leo again -

200.

EXT. AT TREE - medium close Leo

he is leaning back against tree as before - shifts about uncomfortably and scowling down at the ground tries to figure out a plan of action - fade out -

201.

INT. FLINT RANCH - medium close at table - fade in

Flint and Breed disc, as before talking business - they are apparently on good terms and have reached an understanding - Flint has a check book open in front of him and is making out a check - he finishes - Breed watching closely Flint finishes check - blots it and passes it across with a happy smile - Breed takes it, inspects it and tucks it into his pocket - they shake hands - then both look up towards door -

202.

FULL SCENE

Flint and Breed look up towards door as Ed enters from camera - he stops in center of room and tells them to come on - the horses are ready - he turns and exits - the other two get up - Flint gets hat and coat and they exit -

203.

EXT. REAR OF HOUSE - medium shot

Ed standing outside with three horses, Breed's and two others - Flint and Breed enter from house - Flint talkative - they cross to horses and all start to mount.

204. FULL SCENE
The three men mount and ride out towards Coakley ranch -
FADE OUT
205. EXTERIOR TREE AT COAKLEY RANCH - Medium close Leo - FADE IN
He stands as before leaning against tree, chewing a splinter -
decides what he will do and turning exist towards the house -
206. EXTERIOR OF HOUSE - Medium full
Leo enters and crosses to house -
207. MEDIUM CLOSE AT DOOR
Leo enters - knocks - waits a moment and knocks again - no
answer, so he hesitatingly opens the door and looks inside -
then enters -
208. INTERIOR OF LIVING ROOM - full
There are two or three suitcases or grips of some sort in the
middle of the room - Leo enters from Camera - walks upstage -
stops near suitcases - doesn't pay much attention to them -
turns and looks wanderingly about the room - while he is doing
this, Jo enters from upstage door - she walks down and sets
another grip down with the others - he hears and turns sees
what she is doing -
209. MEDIUM SHOT
Jo sets down grip and starts to go back to other room - Leo
looks at grips puzzled and then looking up at Jo stops her -
she turns back - he indicates the grips and asks what is going on-
210. C U JO
She looks from Leo to the grips - then back to Leo - she hesitates
an instant not knowing just how to say what she has to say - then
she says with an attempt at a smile:
- TITLE: "NOW THAT YOU'VE COME TO CLAIM THE RANCH, I HAVE NO RIGHT TO
STAY HERE ANY LONGER."
211. C U LEO
He looks startled for a moment and seems about to speak - then he
realizes it is a peculiar situation for her - he glances down at
the grips and then back at her and says impulsively:
- TITLE: "YOU COULD IF -- IF YOU ONLY BELIEVED IN LOVE AT FIRST SIGHT."
- 212 MEDIUM SHOT OF BOTH
Leo finishes the line - Jo drops her eyes - then looking up with
an embarrassed little smile, she shakes her head no quickly and
turning disappears into the kitchen - Leo looks after her - then
stands looking at the floor thoughtfully.

213. INTERIOR OF BEDROOM - Medium close of aunt at dresser
She has a drawer open and is yanking things out of it viciously
and dropping them on the floor - she is sure sore at having this
newcomer pop in on them -

214. LIVING ROOM - medium full
Leo standing as before - Jo enters from kitchen and crosses
towards bedroom - Leo hears and calls her to stop - she waits
until he crosses to her -

215. MEDIUM CLOSE OF BOTH
She waits for him to speak - he gets to the point easily - asks:

TITLE: "IF YOU OWNED THIS PLACE, WOULD YOU CONSIDER SELLING IT?"

216. C U JO
She looks at him in surprise at the question - then she lets eyes
roam about the room tenderly - coming back to him she looks at
him and says with a pathetic little half-smile:

TITLE: "I THINK I'D RATHER STARVE FIRST."

217. C U LEO
He stares at her without a word for a moment - then drops his
eyes and looking up again quickly he says seriously:

TITLE: "AND YOU'RE SURE YOU DON'T BELIEVE IN LOVE AT FIRST SIGHT?"

218. MEDIUM CLOSE OF BOTH
As he finished, Jo shakes her head emphatically no - she is getting
rather tired of this question - she turns to go but again he stops
her - she turns back and he asks in a business-like manner where
he can find paper and pen - she is rather surprised but indicates
a table in the corner - he thanks her and exits to it - she goes
on into bedroom -

219. MEDIUM CLOSE AT TABLE
Leo enters - sits down and taking out paper and pen starts to
write -

220. BEDROOM - medium shot at dresser
Aunt as before taking things out of drawer - Jo standing beside her
looking out towards living room - aunt looks up and tells her to
take some wraps out - she comes to rather startled - takes up the
things and exits with them -

221. LIVING ROOM - medium close of Leo
He is writing - looks as he hears Jo coming -

222. MEDIUM FULL
Leo looks up from writing as Jo enters with wraps - she has to
pass near him - he stops her -

223. MEDIUM CLOSE OF BOTH
She is waiting to see what he wants now - he says:

TITLE: "ARE THERE ANY OF MY OLD LETTERS AROUND THE HOUSE?"

224. C U JO
She looks at him curiously and replies:

TITLE: "I DIDN'T KNOW YOU EVER WROTE ANY LETTERS HOME."

225. C U LEO
He stares at this - looks rather foolish - nods and turns as if
to go back to writing -

226. MEDIUM SHOT
Leo goes on with writing - Jo puts down wraps and starts back
past Leo to bedroom - as she nears door, he swings around and
again stops her - she waits - he says:

TITLE: "YOU'RE QUITE SURE YOU DON'T BELIEVE IN LOVE AT FIRST SIGHT?"

Jo stamps her foot angrily and spinning on her heel dashes into
the bedroom -

227. MEDIUM CLOSE OF LEO
He is looking after her - he sighs and turns back to the table -
signs his name to the sheet and picking it up reads:

INSERT HAND WRITTEN NOTE:

Dear Miss Coakley: I'm leaving you a Quit Claim Deed to my interest
in this ranch. Don't sell it. I understand there's a gold mine
in it somewhere.

Richard Coakley.

He takes up another sheet he has written on - glances at it - puts
the two sheets together and lays them on the table - then rises -

228. MEDIUM FULL
Leo rises from the table - stands for a moment looking towards bedroom door - decides to say nothing and turning exits past camera - as he gets out of scene, Jo enters from bedroom with some bundles - she sees him going and stops in the center of the room looking after him -
229. EXTERIOR AT LEO'S HORSE - medium full
He enters - unties horse - looks around yard and mounting, rides out -
230. EXTERIOR OF RANCH ROAD - shooting toward gate
Flint, Ed and Breed discovered riding through gate - last man through closes it and they all ride down toward camera - gate is well upstage - Leo rides in from camera - andn rides toward the three men easily - as he nears them, he pulls up figuring he will stop and say something - instead, they return his wave and ride on past leaving him looking after them - Breed is on the side next to Leo -
231. C U LEO
He is looking after the men puzzled - then he notices his horse and stares -
232. CAMERA CAR SHOT
Medium close of Leo's horse cutting Breed off at the saddle -
233. C U LEO
His eyes widen as he realizes that this must be the bird that stole his horse - he is puzzled what to do - there is something in the wind and he doesn't know what is his next move - he stares-
234. ROAD- medium full
The three men ride in at a jog from camera - as they get in, Ed turns in the saddle and seeing Breed is not watching, motions for Leo to go on up the road and keep going -
235. MEDIUM CLOSE OF LEO
He sees Ed's high sign - is puzzled - then deciding what to do, he waves back his understanding and turns to ride on up the road away from the ranch -
236. FULL
Leo rides upstage - he glances back but keeps going -

237. EXTERIOR OF YARD - Full
The three men ride in and dismount - leave horses and start towards the house -
238. ROAD
Leo rides in - pulls up and turns in saddle - watches a moment - then turning around he starts back towards ranch house -
239. EXTERIOR OF DOOR - medium shot
Flint and friends discovered knocking - they wait and the door is opened by Jo - she looks them over and invites them inside - they all enter -
240. INTERIOR OF LIVING ROOM - medium full
All enter - Jo starts to get them seats - Flint stops her and says they won't trouble her to sit down - she waits to see what is on their chest -
241. MEDIUM CLOSE OF GROUP
Flint starts to talk to Jo - says a few words and turning, indicates Breed - he is leading up to telling who he is - Jo looks at Breed and then back to Flint - he goes on talking, but apparently has not yet told her who Breed is - he is just leading up to it -
242. EXTERIOR OF YARD - medium
Leo rides in and dismounts at heavies' horses - leaves his mount and crosses to his stolen horse -
243. C U LEO AND SENATOR
Horse is as glad to see Leo as Leo is to see the horse - he rubs his nose - then glancing out toward house realizes he is wasting time and exits towards door -
244. INTERIOR OF LIVING ROOM - medium close of group
Flint still talking - he indicates Breed again and says: "And this is Richard Coakley" - Jo starts perceptibly at this and looks at Breed - he nods easily - she turns back to Flint bewildered and says:

TITLE: "THAT CAN'T BE RICHARD COAKLEY!"

Flint assures her it is and turning to Breed asks for the letters - Breed produces them and Flint hands them to Jo -

245. C U JO
She looks down at the letters and sorts them over - surprised at the addressed -

INSERT LETTERS ADDRESSED TO RICHARD COAKLEY, GENERAL DELIVERY, EL PASO.

she is dumbfounded - she looks up from them and looks from one of the men to another and says:

TITLE: "BUT THERE'S ANOTHER MAN HERE WHO CLAIMS TO BE RICHARD COAKLEY!"

246. C U OF MEN
Breed starts nervously at girl's line - this is something he has not been prepared for - the others know if it of course, but look to him to prove himself - he sees what is expected of him and rises to the occasion - he grins sarcastically and says to the girl, "Where is he?" -

247. MEDIUM CLOSE OF GROUP
Breed making a big bluff at being the real Coakley - wants to know where the other fellow is - Jo is bewildered - she says she doesn't know - he was here a moment ago -

248. EXTERIOR OF DOOR - medium close of Leo
He is standing with an ear cocked to hear what is going on inside - he takes it easily - grins and turns the knob quietly -

249. INTERIOR OF THE LIVING ROOM - Medium close of group
Breed still making a loud noise about being the real McCoy - indicating the letters says, "There's proof of who and what he is" - he stops short in middle of talk and all look towards door -

250. MEDIUM FULL
All look up as Leo enters confidently from camera - he is all smiles and not worried about anything - he crosses to the group - stops facing them -

251. MEDIUM CLOSE OF GROUP
No one knows what to expect - Leo smiling pleasantly - Jo faces him furiously -

252. C U LEO AND JO
She faces him and indicating Breed (out of scene) says with sarcasm:

TITLE: "MR. COAKLEY --- LET ME INTRODUCE YOU TO THE REAL MR. COAKLEY!"

252
Cont'd. Leo turns and looks out at Breed with a show of mild surprise -
Jo's eyes do not leave his face -

253. C U BREED AND FRIENDS
Breed returns Leo's look hotly and starts to sputter -

254. C U LEO AND JO
He is looking out at Breed - Jo is looking at Leo - he appears
mildly surprised - he turns back to Jo and cranes his neck to
look at the letters - even the sight of them doesn't seem to
affect his serenity - looking up from them to Breed, he starts
calmly out towards him -

255. MEDIUM SHOT
All watch as Leo crosses to Breed - he sizes him up and down -
walks on a step or two and sizes him up and down from various
angles - glances up at Flint and Ed - glances back at Breed -
then calmly walks back to Jo and takes another squint at the
letters - all the way thru this he acts like only an interested
bystander in no way connected with the mixup, who is just trying
to get it straight in his head - he now looks at Jo and starts
fishing in his trousers pocket -

256. C U LEO AND JO
She is still furious but silent - he digs down into his pocket
and brings out a match - he breaks it in two pieces and holding
them between thumb and finger presents them to her indicates
Breed and with a glance says:

TITLE: "LOOKS LIKE YOU'LL HAVE TO DRAW STRAWS TO SEE WHICH ONE OF US
IS A LIAR."

257. MEDIUM SHOT OF GROUP
As Leo finishes line, Breed starts angrily forward with a hand
on his gun - Jo quickly steps between the men head up and facing
Breed - Flint and Ed anxious for a peaceful settlement, grab and
calm Breed - Jo now turns back to Leo who appears quite calm and
unruffled by this show of fight -

258. C U LEO AND JO
She turns facing him and says:

Title: "I DON'T NEED TO BE TOLD WHICH OF YOU TWO IS THE LIAR!"

258.
259.

C U LEO

He regards Jo with a little grin - then sobering down he says, with a sorrowful little shake of the head:

TITLE:

"I'M AFRAID I'M GONNA HAVE TO MAKE YOU ORFUL SORRY YOU CALLED ME THAT."

260.

C U BOTH

He shakes his head as if he is sad to think of having to do such a thing - then he turns to the others - exits

261.

MEDIUM CLOSE OF GROUP

Leo crosses to Flint and taking him by the sleeve says to come over in the corner - he wants to talk to him - Flint isn't keen about going - tries to hold back - Leo grins and says "I can save you some money" - Flint goes half reluctantly - the others watch them go -

262.

C U ED AND BREED

They are looking out after Leo and Flint - Breed looks at Ed questioningly - Ed gives him a little gesture with the hand and says confidently, "Leave it to me" - he starts out - Breed starts to follow - Ed stops him and says again to leave it to him - he exits - Breed watches uneasily -

263.

MEDIUM SHOT OF ROOM

Leo leads Flint over to the table where he did his writing - Ed follows after them - Leo stops and starts to talk to Flint - Ed joins them -

264.

MEDIUM CLOSE OF LEO AND HEAVIES

Leo is talking - Flint interrupts him - says:

TITLE:

"YOU CAN'T KID ME! THAT MAN IS DICK COAKLEY!"

Leo quiets him down and leaning closer says:

TITLE:

"NEBBE HE IS --- BUT HE CAN'T SELL THIS RANCH --- BECAUSE HE DON'T OWN IT!"

Flint stares and repeats the words, "Don't own it!" - Leo shakes his head very confidently - Flint doesn't understand and Leo says:

TITLE:

"HE'S GIVEN THE GIRL A DEED TO THE RANCH -- DATED TEN DAYS AGO!"

266.

C U FLINT AND ED

Flint takes the deed curiously - they look down at it and their eyes bug out as the seal

INSERT HAND WRITTEN DOCUMENT - written plainly at the top are the words:

QUIT CLAIM DEED

it is signed by Richard Coakley

The two men look up from the paper blankly - for a moment it doesn't percolate - then they get it and turn to look out at Breed -

266.

MEDIUM SHOT OF BREED AND JO

They are watching the others, unable to figure out what is going on - Breed is plainly nervous - Jo absolutely puzzled -

267.

MEDIUM CLOSE UP LEO AND FLINT AND ED

Ed and Flint are looking out at Breed - they start out - Leo stops them and takes the deed back from Flint - Flint and Ed now rush out towards Breed - Leo lays the paper down on table and follows grinning at the success of his scheme -

268.

MEDIUM FULL

Breed is watching as the others approach angrily - he sees there is trouble ahead and drops into a position of defense with one hand hanging back close to his gun - Jo draws back expecting shooting - Flint and Ed stop in front of Breed, but neither of them offer to draw -

269.

MEDIUM CLOSE OF THE HEAVIES

Breed with hand near gun is watching closely for any sign of violence - Flint demands the check he gave Breed - Breed looks from one to another and snarls at Flint that he won't give it up - the argument gets hot between the two, Ed staying out of it -

270.

C U JO

She is watching the quarrel anxiously - she turns as she sees Leo approaching from other direction -

271.

MEDIUM FULL

Jo looking at Leo who strolls past her grinning and approaches the men - Flint and Breed are still rowing over whether he will give up the check -

272. MEDIUM CLOSE OF MEN
Arguing with Flint, Breed has forgotten Ed - the latter sees his chance and drawing, shoves his gun against Breed's ribs - Breed knows he is whipped and puts up his hands sullenly - Ed reaches out and disarms Breed, tossing his gun aside - Flint takes his check from Flint's shirt pocket and puts it in his own - Ed starts to lower gun and Flint backs off a pace -
273. C U LEO AND FLINT
Flint watching Breed - Leo is grinning at the others' excitement - he turns to Flint and says in mock surprise:
- TITLE: "AIN'T YOU GONNA TURN HIM IN -- FOR ATTEMPTED FRAUD?"
- Flint gets the idea and is vengeful enough to go through with it - he turns and tells Ed to cover Breed again -
274. MEDIUM CLOSE OF GROUP
Ed is putting up gun and Breed is lowering his hands when Flint tells Ed to cover him again - Ed does as he is told - Flint takes a piggin string from Ed's belt and starts to tie Breed's wrists behind him -
275. C U LEO
He stands watching the affair with a little grin of delight at the fact that one of his adversaries is now out of the way -
276. C U JO
She is watching the affair - she doesn't understand it - recalls the paper Leo showed to Flint - decides that is the answer - she turns and hurries out towards the table -
277. MEDIUM SHOT AT TABLE
Jo enters - takes up deed and starts to read it -
278. MEDIUM SHOT AT MEN
Flint finishes tying Breed hand and foot - he now pushes him over into a chair and starts berating him, bawling him out and waving his hands in front of the other's face -
279. MEDIUM CLOSE AT TABLE
Jo has finished reading - she looks up from the paper to the men - then she hurries out towards them with the deed -

280

MEDIUM SHOT AT MEN.

They hear Jo coming and turn as she comes in - she faces Flint with the paper - indicating Breed, she says:

TITLE: "MRE COAKLEY DIDN'T WRITE THIS!"

281.

MEDIUM CLOSE OF ALL BUT BREED

She finishes line - Flint looks from her to paper and back to her and wants to know who did write it - she indicates Leo and says he did it - Flint turns to Leo and asks him if that's true - Leo glances at the paper and says quite innocently that it's true - he did write it - Flint walls his eyes in despair at this - then speechless, he turns to untie Breed, believing he has made a bad mistake and has antagonized him -

282.

MEDIUM CLOSE OF BREED

Flint and Ed come into scene and start to untie Breed -

283.

C U LEO AND JO

They are watching the men untying Breed - Leo turns and grins at Jo - she looks at him and turns away with her nose in the air - he looks out at the men and says:

TITLE:

"YOU'D BETTER LEAVE HIM TIED -- TILL I HAVE A CHANCE TO PROVE THAT I'M MEBBE DICK COAKLEY."

284.

C U AT BREED

Flint and Ed stop work on the ropes and turn uncertainly to look out at Leo - they look at each other, not knowing what the devil to believe about anyone - then they straighten and face Leo -

285.

MEDIUM CLOSE OF GROUP

Flint and Ed badly mixed trying to dope out what is what, rise into scene and face Leo - Flint wants to know how he expects to prove that he is someone that he isn't - Leo says, "Don't rush me." "Let me think a minute" - with this he holds his arms and starts nursing his chin with his thumb and finger as he tries to dope out a way to prove his point - the others stand staring at him - he looks up in the air and down at the floor and twists his head first one way and then another as he tried to dope out a way to prove himself -

286.

C U LEO

He stands with chin in hand staring at the floor trying to dope out some proof of his identity - shakes his head and looks up at the ceiling still trying to find a way out -

287.

MEDIUM CLOSE OF GROUP
Flint and Ed are tired of waiting - believing he is kidding them again, they glance at each other - then with a gesture of disgust for Leo they turn to untie Breed - Leo still stands as at the end of the close up, looking up at the ceiling at a point upstage as the heavies turn to Breed, he turns to them and stops them - they look back at him - he points out of scene towards ceiling - they look - they see -

288.

CEILING - Medium shot from group's angle
What they see is a scuttle leading up into garret from livingroom.

289.

C U THE THREE MEN AND JO
All looking up where Leo points and all puzzled - they turn back to him for an explanation - he says:

TITLE:

"ON THE RAFTER RIGHT OVER THAT SCUTTLE I CARVED MY INITIALS --- WHEN I WAS A KID."

the others look sceptical - he says to come on and he'll show them - he exits - the others glance at each other and follow him out -

290.

MEDIUM SHOT UNDER SCUTTLE
Leo walks into scene - looks up and waits for the others to come in - they enter and look up - while they are all looking up at the scuttle, Leo stoops and clasping Flint around to knees rises with him - Flint squawks and tried to get loose but Leo has him tight - there is nothing to do but go on up - Leo boosts him higher -

291.

MEDIUM CLOSE AT SCUTTLE
Flint in scene wobbling about - scared he is going to fall - he grabs at ceiling and keeps squawking down at Leo - He is boosted higher and reaches the ceiling - steadying himself he pushes scuttle partly open and manages to get his head and shoulders up inside - starts looking around -

292.

MEDIUM CLOSE OF GROUP ON FLOOR
Leo holding Flint in his arms - others all looking up -

293.

C U AT SCUTTLE
Flint pokes his head down and says "I DON'T SEE NO INITIALS".

294.

C U GROUP BELOW
Leo looks up and says:

TITLE:

"PULL YOURSELF UP A LITTLE HIGHER - SO YOU CAN SEE."

294.
cont'd As he finishes, he shoves Flint up a little higher -

295. MEDIUM CLOSE AT SCUTTLE
Flint is shoved up further into scuttle -

296. MEDIUM CLOSE OF GROUP DOWN BELOW
All looking up - Leo looks out of scene and whistles -

297. MEDIUM CLOSE OF BULLET
He hears and leaves scene and runs out towards Leo -

298. MEDIUM SHOT OF GROUP
Leo has flint in his arms - Bullet runs into scene and stops facing Leo - Leo now lets go of Flint who drops and hangs dangling from scuttle by his hands -

299. MEDIUM CLOSE AT SCUTTLE
As Leo lets go of Flint, he drops and catching on by his hands hangs on for dear life.-

300. MEDIUM CLOSE OF GROUP BELOW
Leo calls up to Flint not to drop down - then he turns to Bullet and indicating the dangling legs he says:

TITLE: "IF HE DROPS DOWN, CHAW HIS LEG OFF!"

Bullet makes a jump for the dangling legs but can't reach them -

301. C U ED
He is shifted partly back of Leo - he sees Leo's game now and drawing makes a start for Leo -

302 MEDIUM CLOSE
Ed jams gun against Lep and holding him that way, he reaches in his shirt and removes his automatic which he tosses aside - then he steps back and starts to replace his gun - reaches for his single action gun -

303. C U ED
Knowing this gun to be empty, Ed is delighted at a chance to shoot in self defense knowing the other fellow hasn't a chance - he draws deliberately laughing at the joke on Leo - starts to lower gun to take a deliberate shot at Leo -

304. C U LEO
Leo whips out his single action gun and fires out at Ed -
305. CLOSE UP ED
His gun flies out of his fingers and he stands staring blankly at this impossible thing that's happened -
306. C U LEO
He stands with Flint's feet dangling on scene back of him - he grins out at Ed and says:
- TITLE: "THAT'S ANOTHER TRICK I LEARNT FROM THAT LIGHTNIN' ROD MAN -- NEVER WORKS TWICE ALIKE."
- as he finishes line, he starts to replace gun - Flint's feet swing and kick him in the back of the head, knocking him out of the scene -
307. MEDIUM SHOT
Ed watching as Flint kicks Leo forward - he sprawls flat on his belly and Ed seeing his chance, jumps him - the fight is on -
- 308
to
310 AD LIB FIGHT
Make it a bad one
311. INTERIOR OF BEDROOM - medium
Aunt discovered - she hears racket - hurries out past camera to door to see what it's all about -
312. LIVING ROOM - full
Leo and Ed fighting in front of bedroom door - Ed's back to it - Leo smacks him and starts driving him backwards - Ed recovers and runs at him only to meet another that slams him back again toward door, staggering -
313. INTERIOR OF BEDROOM - medium at door
Aunt discovered at door - she turns knob and opens door just as Ed is driven back against it - he stumbles into room squarely into her arms - she promptly throws him back out into livingroom-
314. LIVING ROOM
Ed is catapulted out of bedroom by aunt - he meets Leo half-way who knocks him back into bedroom door, just as aunt is trying to close it -

315. BEDROOM
Aunt at door - she is closing it as Ed slams back into it and
knocks it open - she once more throws him out on the run -
316. LIVING ROOM
Ed comes shooting out of bedroom and Leo misses his swing - Ed
connects with him and the force of the run and all, knock Leo
kiting -
317. BEDROOM
Aunt gets door closed and locked - sticks fingers in her ears
and turning exits quickly from scene -
318. LIVING ROOM
Flash of fight - tables over-turned, etc -
319. MEDIUM CLOSE OF SCUTTLE
Flint hanging - he twists his head so that he can look down - sees-
320. C U BULLET FROM FLINT'S ANGLE
He is sitting patiently waiting for Flint to drop -
321. FULL SCENE
Fight going on - dog guarding Flint - Jo watching breathless -
322. C U JO
She is watching fight - looks out of window - starts in surprise
as she sees -
323. EXTERIOR OF YARD
Sheriff and men ride into scene -
324. INTERIOR OF LIVING ROOM - full
Fight doing on - Jo rins out -
325. C U BRKED
He is working at his bonds as he watches fight - seems to be
getting them loosened -
326. MEDIUM CLOSE OF LEO AND ED
As lib fight - exchange a few blows - Leo smacks Ed out of scene
and follows up -

327. FULL
Leo follows Ed as he staggers back toward outer door, smacking him stiff ones at every chance - he ends by knocking him into the arms of the sheriff as the latter enters the door followed by deputies and Jo - sheriff catches Ed and holds him, all fight gone out of him - Leo crosses to them -

328. MEDIUM CLOSE AT DOOR
Sheriff shoves Ed over to a deputy and demands an explanation of Leo - Leo is breathing hard and grinning happily - he tells sheriff a big fraud has been attempted - Jo steps forward at this and pointing directly at Leo, says he's the man that attempted it - the sheriff looks from one to another of them - then puts his hand on Leo's shoulder - he makes no attempt to dodge nor does he seem worried about it - Leo looks up toward Flint - sheriff follows the look and is puzzled - Leo says to come on and they'll talk to him - sheriff and others follow Leo to Flint - sheriff still has Leo by the shoulder -

329. MEDIUM SHOT UNDER FLINT
Leo and others enter and look up at Flint - one of the men starts to help him down - Leo stops him hurriedly - he looks up at Flint and says:

TITLE: "TELL THESE FELLERS HOW I COME TO BE MIXED UP IN THIS -- AN' I'LL CALL OFF MY DOG."

330. C U FLINT
He squints down between his arms and says "I'll be damned if I do"--

331. MEDIUM SHOT OF GROUP
All looking up - they look at Leo to see what he's going to do - he reaches out and brings in a chair - tells the others to draw up chairs and sit down - he drops into his chair and settles back for a long wait - others start to do likewise -

332. C U FLINT
He squints down and sees -

333. FLOOR - FROM FLINT'S ANGLE
Leo seated comfortably - the others are bringing chairs and settling down for a long stay - the dog is sitting looking up at him, waiting patiently -

334. C U FLINT
This is too much for Flint - he doesn't want to win - he says:

TITLE: "WE HIRED YOU TO POSE AS DICK COAKLEY LONG ENOUGH TO SELL US THE RANCH."

335. MEDIUM SHOT OF GROUP
Everyone surprised, but Leo, who continues to smile confidently - they turn and look at him with new interest - he calls Bullet to him -

336. C U FLINT
He drops from the scuttle -

337. MEDIUM SHOT OF GROUP
Flint drops to floor - one of the deputies picks him up and by the collar and puts him under arrest - he swings on Leo and says:

TITLE: "YOU'RE JUST AS GUILTY O' FRAUD AS WE ARE!"

338. C U LEO, SHERIFF AND JO
Sheriff turns to Leo to see if he has anything to say - Leo still smiling - he turns to Jo without a word takes the deed from her hand gently and hands it to the sheriff - he looks at it and sees

INSERT OF QUIT CLAIM DEED

This clears things up for the sheriff and he returns the deed to Jo and turns toward Flint, saying to lead him out -

339. MEDIUM CLOSE OF GROUP
They start to lead Flint out - he stops facing sheriff with one idea in mind and that is to get square with Leo - he points at him and says:

TITLE: "ONE THING HE CAN'T LIE OUT OF! HE'S THE MAN YOU CHASED INTO MY RANCH THIS MORNIN'!"

the sheriff turns and looks at Leo and recognizes him - he again puts Leo under arrest - Leo still smiling unconcerned -

340. C U LEO AND SHERIFF
Leo turns to Sheriff with a grin and says:

TITLE: "AIN'T THERE ANY WAY YOU CAN IDENTIFY THE MAN YOU WAS TRAININ'?"

The sheriff says there is - he has a star on his forearm - Leo grins and says come on - he leads the way out -

341. MEDIUM SHOT AT BREED
He stares out as posse approach - Leo steps over to him - he pulls him up to his feet, steadies him and spins him around with his back to the group -
342. MEDIUM CLOSE
Leo holding Breed upright, takes hold of his shirtleeve and yanks it up to his elbow - he points to a spot on it - the others look - they see
343. C U MAN'S ARM BEARING A STAR TATOOED ON IT
344. MEDIUM SHOT
Sheriff is satisfied - he tells the man to take breed out - they start to obey as he turns to Leo and Jo -
345. MEDIUM CLOSE OF LEO, SHERIFF AND JO
He turns to Leo, shakes his hand - speaks to Jo - looks out towards Breed and turns to go - he stops and turning back, digs into his pocket and brings out several letters and papers for Jo - he hands them to her, saying he brought them from town - then he exits - Jo takes the mail indifferently - she and Leo look after sheriff as he goes -
346. MEDIUM FULL
Sheriff and deputies lead out the heavies -
347. C U LEO AND JO
They are looking out after heavies O Jo turns to Leo who is still looking after the posse - she speaks and he looks at her - she says:
- TITLE: "ARE YOU REALLY DICK COAKLEY?"
- He eyes her very solemnly for a moment - then he says:
- TITLE: "ARE YOU SURE YOU DON'T BELIEVE IN LOVE AT FIRST SIGHT?"
- she stares at him nonplussed at this unexpected answer - then angrily turns her back on him - he looks at her for a moment - then turns and quietly exits -
348. EXTERIOR OF DOOR - medium
Leo enters from house - he exits towards horses and posse -

349. INTERIOR OF LIVING ROOM - medium close of Jo
She is standing as before with her back to door - doesn't know Leo has gone - finally she wonders why he is silent so long and she turns her head a couple of inches to peek and see if he is still there - she doesn't see him and turns a little farther - then she turns all the way around in a bunch and stares in surprise and hurt - she looks off to the yard and sees -

350. MEDIUM FULL OF YARD
Posse mounted with heavies - they wave at Leo who stands near Senator - he returns the wave -

351. MEDIUM CLOSE OF LEO
He looks out after posse - then he turns to Senator and starts to tighten cinch -

352. INTERIOR OF LIVING ROOM - medium close of Jo
She is looking out toward Leo - sorry he is leaving - she drops her eyes and noticing the mail in her clasped hands, she mechanically looks at the top envelope - then she comes to life and stares - looks out toward Leo and quickly rips off the envelope - she starts to read -

INSERT OF HANDWRITTEN LETTER

Dear Miss Edith: I am writing this so you won't be surprised if I drop in to see you all within the next couple of weeks.
Richard Coakley.

She looks up from the letter - hastily compares the signature with the one on the deed -

INSERT BOTH PAPERS TO SHOW SIGNATURES THE SAME HANDWRITING

Jo looks up from the papers and out toward Leo - she calls to him and runs out toward him -

353. MEDIUM SHOT OF LEO
He is about to mount when he hears Jo call - he turns and looks towards house -

354. MEDIUM FULL SHOOTING TOWARDS HOUSE
Jo at door calling to Leo to wait - she runs out past camera with letter and paper -

355. EXTERIOR AT LEO AND HORSE - medium full
he is waiting as Jo runs in and stops, facing him, with the papers behind her -

356. C U BOTH
She looks up at him for a moment - then she says:

TITLE: "SO YOU REALLY ARE RICHARD COAKLEY."

He smiles at her and says:

TITLE: "MEBBE I AM."

She brings the papers out and he glances at ~~him~~ them and sees she knows the truth - he looks at her to see what she is going to say now - she looks down at the deed - then up at him - and hands it out to him - she says:

TITLE: "I CAN'T ACCEPT THIS SACRIFICE FROM YOU."

He looks down at it but makes no attempt to take it - after a moment he says:

TITLE: "I WOULDN'T HAVE TO MAKE IT -- IF YOU BELIEVED IN LOVE AT FIRST SIGHT."

357. C U JO
She drops her eyes for a moment - then lifting them she says:

TITLE: "MEBBE I DO!"

358. C U LEO
He stares and a happy light comes over his face - he reaches out towards her -

359. C U BOTH
He draws her to him -

360. MEDIUM CLOSE EXTERIOR OF DOOR
Auntie enters from house - looks around - stops short and stiffens as she looks out and sees Leo and Jo together - her eyes glare - and she starts down toward them evidently going to interfere -

361. MEDIUM SHOT LEO AND JO
He has his hands on her shoulders and they are looking into each other's eyes - Bullet sits on the ground with his back to them - he sees aunt coming - suddenly rushed out of scene towards house-- neither Leo nor Jo notices--

362.

EXTERIOR OF HOUSE - medium shot

Auntie coming down stage with blood in her eye - she sees dog coming beyond camera - stops stares - then turns and runs for the house - dog runs in from camera and chases her - she beats it to door, enters and slams it just as he gets there -

363.

MEDIUM CLOSE AT DOOR

Dog standing looking up at door - he turns and looks out past camera at Leo and Jo

364.

EXTERIOR OF YARD - iris shot of Leo and Jo from dog's angle
They clinch and

FADE OUT

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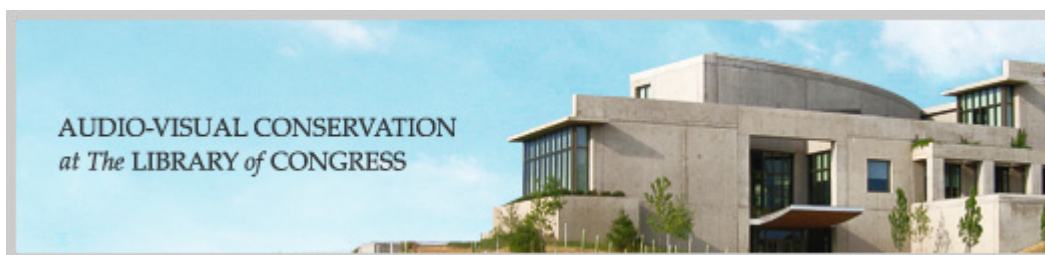
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